COMMON SCHOOL ADVOCATE.

PUBLISHED FOR GRATUITOUS CIRCULATION.

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From the Common School Journal.

ON LEARNING TO READ.

(Concluded.)

Notwithstanding the immense treasures of knowledge accumulated in the past six thousand years, and the immense difference between the learned men of our own, and of ancient times; yet no one denies that children are now brought into the world in the same state of ignorance, as they were before the flood. When born, only a single instinct is developed,—that of appetite for food. Weeks pass, before the quickest of all the senses—the sight—takes note of any object. At about the age of a year, the faculty of language dimly appears. One after another, other powers bud forth; but it seems to be the opinion of the best metaphysicians, that the highest faculties of the intellect—those which, in their full development and energy, make the lawgivers of the race, and the founders of mental dynasties—hardly dawn before the age of twelve or fourteen years. And yet, in many of the reading-books, now in use, in the schools, the most pithy sayings of learned men; the aphorisms in which moralists have deposited a life of observation and experience; the maxims of philosophers, imbodying the highest forms of intellectual truth, are set down as First Lessons for children;—as though, because a child was born after Bacon and Franklin, he could understand them of course. While a child is still engrossed with visible and palpable objects, while his juvenile playthings are yet a mystery to him, he is presented with some abstraction or generalization, just discovered, after the profoundest study of men and things, by some master intellect. But it matters not to children, how much knowledge or wisdom there may be in the world, on subjects foreign to themselves, until they have acquired strength of mind sufficient to receive and appropriate them. The only interest which a child has, in the attainments of the age in which he is born, is, that they may be kept from him, until he has been prepared to receive them. Erudite and scientific men, for their own convenience, have formed summaries, digests, abstracts, of their knowledge, each sentence of which contains a thousand elements of truth, that had been mastered in detail; and, on inspection of these abbreviated forms, they are reminded of, *not taught*, the individual truths they contain. Yet these are given to children, as though they would call up in their minds the same ideas, which they suggest to their authors. But while children are subjected to the law of their Creator, that of being born in ignorance, their growth is the desideratum, which Education should supply, and their intellect cannot thrive upon what it does not understand;—nay, more, the intellect carries as a burden whatever it does not assimilate as nourishment. An indispensable quality of a school-book, then, is its adjustment to the power of the learner. No matter how far, or how little, advanced, from the starting-point of ignorance, a child may be, the teacher and the book must go to him. And this is only saying, that he cannot proceed upon his journey from a point not yet reached, but must first go through the intermediate stages. A child must know individual objects of a species, before he can understand a name descriptive of the species itself. He must know particulars, before he can understand the relations of analogy or contrast between them; he must be accustomed to ideas of visible and tangible extension, before it is of any use to tell him of the height of the Alps or the length of the Amazon; he must have definite notions of weight, before he can understand the force of gravitating planets; he must be acquainted with phenomena, before he can be instructed in the laws, which harmonize their conflicting appearances; and he must know something of the relations of men, before he is qualified to infer the duties that spring from them.

Nor should the first lessons be simple and elementary, in regard to the subject only; but the language of the earliest ones should be literal. All figurative or metaphorical expression is based upon the literal, and can have no intelligible existence without it After a clear apprehension of the literal meaning of words, there is a charm in their figurative applications; because a comparison is silently made between the figurative and the literal meanings, and the resemblance perceived, awakens a delightful emotion. And this pleasure is proportioned to the distinctness of the related ideas. But how can a child understand those figures of speech, where a part is put for the whole, or the whole for a part, when he knows nothing either of whole or part;—where sensible objects are put for intelligible, or animate things for inanimate, when he is wholly ignorant of the subjects, likened or contrasted? How can there be any such thing as tautology to a child, who is unacquainted with what went before; or how can he perceive antithesis if both extremes are invisible? In writings, beautiful from the richness of their suggestion, the tacit [illegible] yet it is the highest proof of a master, to interweave ideas with which pleasurable emotions have become associated. Hence, a child, put into reading-lessons which are beyond his ability, not only reads with a dormant understanding, but all the faculties, productive of taste, refinement, elegance, beauty, are torpid also. The faculties being unemployed, the reading, which otherwise would have been a pleasure, becomes irksome and repulsive. There is another pernicious consequence, inseparable from the practice of depositing in the memory of children, those general and synoptical views, which they do not understand. It leads to an opposite extreme in instruction; for when children, whose memory only has been cultivated, are really to be taught any subject with thoroughness, and for practical application; it then becomes necessary to simplify and degrade it to the level of their feeble apprehension. But why cannot the faculties be strengthened by exercise, so that, in process of time, they can master more difficult subjects, as well as to degrade subjects to the level of weak faculties?

In communicating the elements of knowledge to children, there is,at first,but little danger of being too minute and particular. Expansion, explanation, illustration, circumlocution, —all are necessary. But, as the child advances, less diffuseness is requisite. The prolix becomes concise. Different and more comprehensive words are used, or the same, in an enlarged signification. What was pulverized and examined in atoms, is now collected and handled in masses. Care, however, is to be taken at every step, in the first place, that what is presented to the learner should demand a conscious effort on his part, for without such an effort, there will be no increase of strenght; and, in the next place, that what is presented should be attainable by an effort, for without success, discouragement and despair will ensue. School-books, however, are made for classes and not for individual minds, and hence the best books will be more precisely adapted to some minds than to others. This difference, it is the duty of the teacher to equalise, by giving more copious explanations to the dull and unintelligent, and by tasking the strong and apprehensive with more difficult questions, connected with the text.—Every sentence will have related ideas of cause and effect, of what is antecedent, consequent, or collateral, which may be explored to the precise extent, indicated by different abilities. The old Balearic islanders of the Mediterranean, famed among the ancients for being the best bowmen and slingsmen in the then known world, had in this respect a true idea of Education. They placed the food of their children upon the branches of trees, at different heights from the ground, according to age and proficiency, and when the children had dislodged it, by bow or sling, they had their meals, but not before.

Tested by this criterion, are not many of the reading-books in our schools, too elevated for the scholars? It seems generally to have been the object of the compilers of these books to cull the most profound and brilliant passages, contained in a language, in which the highest efforts of learning, talent, and genius have been embalmed. Had there been a rivalry, like that at the ancient Olympic games, where emulous nations, instead of individuals, had entered the classic lists, as competitors for renown, and our fame as a people had been staked upon our eloquent school-book miscellanies, we should have questioned the integrity of the umpire, had we [illegible] probably from no other modern language, could such a selection of literary excellences be made, as some of them exhibit;—demonstrative arguments on the most abstruse and recondite subjects, tasking the acuteness of practised logicians, and appreciable only by them;—brilliant passages of parliamentary debates, whose force would be irresistible, provided that one were familiar with all contemporary institutions and events;—scenes from dramas, beautiful if understood, but unintelligible without an acquaintance with heathen mythology;—wit, poetry, eloquence, whose shafts, to the vision of educated minds, are quick and refulgent as lightning, but giving out to the ignorant, only an empty rumbling of words;—every thing, in fine, may be found in their pages, which can make them, at once, worthy the highest admiration of the learned, and wholly unintelligible to children. If I may recur to the illustration of the Balearic islanders, given above; the prize of the young slingers and archers is invaluable, if it can be obtained, but it is placed so high as to be wholly invisible. Children can advance from the proposition, that one and one make two, up to the measurement of planetary distances, but an immense number of steps must be taken in traversing the intermediate spaces. And it is only by a similar gradation and progressiveness, that a child can advance from understanding such nursery-talk, as "the ball rolls," "the dog barks," "the horse trots," until his mind acquires such compass and velocity of movement, that when he reads the brief declaration of the Psalmist, "O, Lord, how manifold are thy works; in wisdom hast thou made them all!" his swift conception will sweep over all known parts of the universe in an instant, and return glowing with adoration of their Creator,

Using incomprehensible reading-books draws after it the inevitable consequence of bad reading. Except the mental part is well done, it is impossible to read with any rhetorical grace or propriety. Could any one, ignorant of the Latin and French languages, expect to read a Latin or French author with just modulations and ex-

pressiveness of voice, at the first or at the ten thousandth trial? And it matters not what language we read, provided the mechanical process is animated by no vitality of thought. Something, doubtless depends upon flexibility and pliancy of physical organs; but should they be ever so perfect, a fitting style of delivery is born of intelligence and feeling only, and can have no other parentage. Without these, there will be no preception of impropriety, though epitaphs and epigrams are read in the same manner. If the pieces of which the reading-books consist, are among the most difficult in the English langunge, is it not absurd to expect, that the least instructed portion of the people, speaking English—the evey children—should be able to display their meaning with grace and fulness? To encourage children to strive after a supposed natural way of expressing emotions and sentiments, they do not feel, encourages deception, not sincerity; a discord, not a harmony betwen the movements of the mind and tongue. No rules, in regard to reading, can supply a defect in understanding what is read. Rhetorical directions, though they should equal the variety of musical notation, would not suffice to indicate the slower or swifter enunciation of emphatic or unemphatic words, or those modulations of the human voice, which are said to amount to hundreds of thousands in number. Inflections and the rate of utterance, are too volatile and changeful, to be guided by rules; though preceptible, they are indiscribable. All good reading of dramatic or poetic works springs from emotion. Nothing but the greatest histrionic power, can express an emotion without feeling it. But, once let the subject-matter of the reading-lesson be understood, and, almost universally, Nature will supply the proper variations of voice. A child makes no mistakes in talking, for the simple reason, that he never undertakes to say what he does not understand. Nature is the only master of rhetoric on the play-ground. Yet there, earnestness gives a quick and emphatic utterance; the voice is roughened by combative feelings; it is softened by all joyous and grateful emotions, and it is projected, as by the accuracy of an engineer, to strike the ear of a distant play-fellow. Nay, so perfect are undrilled children in this matter, that if any one of a group of twenty makes a false cadence or emphasis, or utters interrogatively what he meant to affirm, a simultaneous shout proclaims an observance of the blunder; yet, if the same group were immediately put to reading from some of our schoolbooks, their many-sounding voices would shrink from their wide compass, into a one-toned instrument;—or, what is far worse' if they affected an expression of sentiment, they would cast it so promiscuously over the sentences as to make good taste shudder. Occasionally, in some of the reading-books, there are lessons which the scholars fully understand; and I presume it is within the observation of every person, conversant with shcools, that the classes learn more from those lessons, than from the residue of the book. The moment such lessons are reached, the dull machinery quickens into life; the moment they are passed, it becomes droning machinery again. Even the mechanical part of reading, therefore, is dependant for all its force, gracefulness, and variety upon the mental.

ON THE MORAL INFLUENCE OF MUSIC.

Some ten or twenty years ago public opinion, so far from allowing to the art of Music a moral influence, ascribed to it decidedly a demoralizing one, and the life and conduct of its devotees seemed to justify this condemnation. Europe sent us generally those of her musicians who could not maintain themselves there, either from inability or dissipation, and our own population were so much absorbed in their other pursuits, that they left the amateurship in music to the wild and young, and to the idlers.

At the present time, however, it is so generally conceded that dissipation is not necessarily in the train of Music, that it would be superfluous to combat this prejudice, or to consider how easily the art can be separated from it, and elevated to its proper sphere. Nay, a moral influence of it, begins to be so generally assumed, that great exertions have been made for some years, to make, if possible, a musical people of us; that is, to diffuse an elementary knowledge of the art of singing throughout the country. Witness the labors of the Boston Academy of Music, an institution whose greatest merit, certainly is, that it has roused the spirit of emulation throughout the country, and that it has given to the people a conception of the difference between the gift of our Creator—the voice, and between the use man is to make of this talent, by returning it improved and increased to the Creator,—the art of singing.

But, still the moral influence is more generally ascribed to the external circumstances of the practice of the art, than to its internal nature. Music is more generally considered in the light of an innocent, unexceptionable recreation, than as the powerful agent of happiness, consolation and improvement, the connecting link between the bodily and spiritual world, for which God gave us this art.

There are therefore, many, and among them men who feel anxious for the improvment of the human race, who doubt the importance of Music in regard to its moral influence, or are not even certain of the latter at all, others get impatient of the result of the experiment; they do not perceive a direct tendency to moral improvement, a direct necessity of it, direct consequence of it, such as they see from disseminating the word of God, and they doubt its capability for it altogether.

To these we would say a few words on the nature of Music, in order to show them that it is one of those gifts, which our allwise, benevolent God has strewn in our path, as a light, not to force us on in our way to eternal salvation, but that we may seize and use it, to show us the way. God never entirely destroys the free agency of man, but in his parental love surrounds his path with the gifts of his grace, pointing out the way to use them, but leaving it to man's own heart to pass by them or to be lighted on by them to their Creator. Music is one of the noblest of these gifts, and in its natural influence on the human soul God has pointed out the way to use it.

What then is its natural influence? It is generally here sought for in connection with the words of the song; for to vocal music alone any influenc is ascribed beyond that of sensual pleasure or displeasure at hearing pleasant or unpleasant sounds. To the character of the words we look for the moral or immoral influence of the song, and thus are the distinctions here made between sacred, romantic, or comic songs. But why do we couple these words to music? Here we instinctively acknowledge the power and influence of the art.

Music is eminently the art of the heart and the feelings, and to open the heart, to rouse the feelings, is its first and natural influence. Thus its mighty power for good or evil will at once be seen; for whatever influence is brought to bear upon the heart in connection with music, will be doubled by this connection. We find, therefore, music every where introduced, where the object is to excite our feelings, our passions. At the festive board, at the social dance it heightens our enjoyment, in war it fires our courage, in the opera it brings the feelings represented nearer to our heart, and makes them our own, and above all it enlivens our holiest of feelings, those of religion. In all these cases music exerts the same influence—that of increasing the feelings and emotions of the soul, however different these emotions are from each other. But in examining the means which the art employs in each case, we find that they are difierent from each other, and that the particular emotion does not alone depend upon the association of ideas, but that there must be an intrinsic power in music to create it.

This power the art possesses in melody, harmony and rhythm, which are the magic wands by which the composer works his wonders upon our soul; by them he creates that emotion within us, which he wants to call up. Thus the march, the dance, the hunting piece, the pastoral, the bacchanalian song, the romantic song, all bear their own individual character, distinguished from each other by their melody, harmony, and rhythm. Wherever this individual character is wanting, the composer has mist his aim.

Thus far we have only found in the art of music an influeuce, which may be used as well for moral as for immoral purposes. It opens the heart; it makes us milder and less rough; its tendency is therefore good; but it is as well adapted to excite our evil passions as our good ones.

If we take, however, the higher view of music, as an art in itself, not only as the means for effect, we must ascribe to it a decidedly moral influence. As an art it has the beautiful for its object—a perfect representation of the beautiful. As such it is infinite, for perfection is not given to man, and however high and exalted the goal is, which he has proposed to himself, on reaching it he will find his views expanded to still higher conceptions of the beautiful; he will aspire to still higher elevation in the art. If music is, therefore, truly received as an art, it must have a direct moral influence, for it must elevate the soul to lofty conceptions of what is pure and beautiful, and thus lead it onward in the way to perfection.

Every man can receive it so, for, being directed to the affections of the heart, and not first, as the other arts, to the intellect, it has that in common with our holy religion, that it is neither fathomed or exhausted by the highest or most mighty intellect, nor is it too high or out of reach for the most simple mind. In fact, the same principle which our Saviour has laid down as the fundamental law of our Christian religion, must be also the basis of this art, the principle of love. "Thou shalt love God above all things, and thy neighbor as thyself." Let music be received as a gift from God, and an offering to him; free from all selfishness, as a gift to promote our own, but still more, our neighbor's happiness; and the art will enoble and elevate our hearts and all our moral affections.

What can be done to bring the art among us to that standard? First, separate from it all the associations which must lead to sin—do not allow decidedly abscene and sinful words to be coupled to sweet song. Secondly, watch, that associations connected with music, innocent in themselves, yet easily abused by excess, by over-exciting the passions, by leading the imagination astray; be not excited to such excess. For should we give up altogether, such music, as the dance, the social song, the opera, because they may be abused to evil influences? No, we should separate these influences from it, and enjoy the music and the associations which it calls up, in their purity. Thirdly, see that the music itself is adapted, in its character, to the association of ideas, which it is intended to represent or express. The means of adaptation are given, as above stated, in melody, harmony and rhythm, and by them the true composer gives a distinct character to its composition; but how often does the composer miss this individual conception of his text! how often is music, composed under distinct feelings, and for peculiar emotions, put to texts of very different tendencies! And this must have a bad effect on the performer and listener; it must blunt the influence of the art with him. For not only music in itself becomes dead to him, but also the words lose their influence if connected with an unmeaning succession of sounds, however sweet to the ear they might be; nay, worse than that, his heart may be led away by music which has mere sweetness without character, even to voluptuous and sinful fancies. A striking example of such misapplication, is given in an air from Mozart's Figaro, adapted to the lamentations of the Israelites in Babylon: "By the rivers of Babylon there we sat and wept." The air is most beautifully conceived, and composed by our greatest opera composer; it represents, too, a situation which is some-

what similar; a lamentation for happy days of yore, and a longing for their return; but, in the one case, the happiness had consisted in the free love and worship of God; in the other, in worldly love to her husband; and this latter longing the opera air is admirably adapted to express, and therefore is very ill adapted to the sacred song. The examples might be multiplied, but this one will suffice.

Fourthly, and this is the most important way of giving it its proper moral influence: Teach music from the very beginning as an art, and for its own sake, and not merely as manual labor, and for the sake of its external advantage.

Do not let the young understand that they are to learn music, merely because they can make themselves agreeable by it, because they can join in the choir, or whatever other external advantages are combined with it; but lead them to give up their soul fully to it, lead them to find in music a power to move their own hearts. Assist and cheer them on for that purpose, in the drudgery of learning, and teach them that technical proficiency is the necessary means of expressing the emotions of the heart, which the music has called up in us, and of communicating it to others; but that it never is the end. Make them acquainted with masterpieces in the art, that they may learn to go beyond the mere pleasure to the ear; and teach them as much of the laws which govern the art, as time and opportunity will permit. In short, teach them to consider music as a bosom friend, who is at once a model of beauty, purity and holiness; who will enter into every spirit with which you approach him, who will cheer up your desponding hours, and enliven your bright ones, who will lament with you your losses, and rejoice over your joys, who will even condescend to play and gambol with you in childlike innocence and frolic; but who still stands before you in such dignity and purity that you dare not trifle with him, that you must elevate your mind, even in gaiety, in your intercourse with him; and finally, who unfolds ever new beauties of character to you, the more intimately you get acquainted with him. If they so approach the art, then its moral influence will be manifest, in ennobling, dignifying and purifying their own souls; and may music rise among us more and more to that height!

A CLERGYMAN'S FAMILY.

An excellent clergyman, possessing much knowledge of human nature, instructed his large family of daughters in the theory and practice of music. They were all observed to be exceedingly amiable and happy. A friend inquired if there was any secret in his mode of education. He replied, 'When any thing disturbs their temper, I say to them sing, and if I hear them speak against any person, I call them to sing to me, and so they have sung away all causes of discontent, and every disposition to scandal.' Such a use of this accomplishment might serve to fit a family for the company of angles. Young voices around the domestic altar, breathing sacred music, at the hour of morning and evening devotion, are a sweet and touching accompaniment.

Mrs. L. Sigourney.

SINGULAR.

The name "LORD" is found 6962 times in the Old Testament. The name of "God" is found 2775 times. The name of "JESUS" occurs 925 times in the New Testament. The name 'CHRIST,' 555 times. The word—"Selah" is met with 74 times in the Bible. The word "Eternity" once. The double asseveration "verily, verily," is to be seen 25 times in John's Gospel, and no where else. There are 314 interrogations (?) in Job. The phrase, "and God said," occure 10 times in the first chapter of Genesis. The name "Jesus" and "Christ" are neither of them in the 3d Epistle of John. The word "Foreordained" is mentioned but once in the whole Bible, 1 peter, 120. The word "Perseverance" is mentioned but once in the Bible—Eph. 6 18. The word "Atonement" is mentioned but once in the New Testament. The word "Election" but six times in the Scriptures. There is no mention made in the Scriptures of "Adam's Fall." "Original Sin," nor "The Covenant of Grace." The words "Eternal Life" are mentioned but once in the Old Testament, Daniel xii 2. The word "Predestination" is not once mentioned in the Bible. The word "Predestinate" is mentioned twice, and twice the word "Predestinated" is mentioned.—[Boston Palladium.

MISERIES OF INDOLENCE.—None so little enjoy life, and are such burdens to themselves, as those who have nothing to do; for,

"A want of occupation is not rest—
A mind quite vacant is a mind distress'd."

Such a mind is not of God's order; and opposes his obvious design in the faculties he has given him. Nothing therefore, is premised in the Scrptures to the indolent. With regard to exertion, what indecision! What reluctance! What apprehension! The solthful man says, "There is a lion without, and I shall be slain in the street." "The way of the slothful man is a hedge of thorns; but the way of the righteous is made plain." Take him in regard to health. What sluggishness of circulation! What depression of spirits! What dullness of appetite!—What enervation of frame!—Take him with regard to temper and enjoyment. Who is pettish and fearful? Who feels wanton and childish cravings? Who is too soft to bear any of the hardships of life? Who broods over every vexation and inconvenience? Who not only increases real, but conjectures up imaginary evils, and gets no sympathy from any one, in either? Who feels time wearisome and irksome? Who is devoured with ennui and spleen? Who oppress others with their company and their questions, and censorious talk?

The active only have the true relish of life.—He who knows what it is to labor, knows what it is to enjoy. Recreation is only valuable as it unbends us—the idle know nothing of it. It is exertion that renders life delightful, and sleep sweet and undisturbed. That the happiness of life depends on the regular prosecution of some laudible pursuit or lawful calling, which engages, helps, and enlivens all our powers, let those bear witness who after spending years in active usefulness, retire to enjoy themselves. Prayer should be always offered up for their servants and wives and for themselves too. The indolent are a burden to themselves.

Christian Statemna.

From the Cincinnati Chronicle.

COMMON SCHOOLS OF CINCINNATI.

The following is a synopsis of the course of instruction pursued in our Common Schools, and alluded to in our yesterday's report of the proceedings of the Board of School Trustees and Visitors.

GRADE I.

The *Alphabet*, thoroughly—spelling easy words of *one*, *two*, *three*, and *four* letters, progressively—spelling easy words of *two* syllables—spelling and reading easy sentences—spelling and reading more difficult lessons.—The teacher giving the necessary *oral* instruction, and teaching the pupils to use their eyes as well as their ears.

GRADE II.

Spelling, correct pronunciation, reading accurately, modulation of the voice, accent, emphasis, stops and marks in reading, spelling sentences, simple tables in arithmetic, learning to count, &c., writing after copies on slates and black boards.—The teacher giving the necessary *oral* instruction, and guarding against error.

GRADE III.

Spelling—higher reading—analysis of words and learning their meaning—analysis of sentences—spelling sentences—writing after copies on slates, black-boards and books—copying words and sentences from books and manuscript—*oral*, *mental*, and *written* arithmetic—tables in arithmetic.—The teacher giving the necessary *oral* instruction and insisting upon correctness.

GRADE IV.

Spelling—reading with definitions—stops and marks—analysis of words and sentences, the nature and power of letters, modification and influence of words upon one another—writing after copies on slates, black-boards and books—copying from books or manuscripts—higher arithmetic—geography and history of the United States with maps—the definition of grammatical terms—simple parsing—classification of words, and their constructive influence on one another—modern geography and history, with maps and globes—chronology.—The teacher giving the necessary oral instruction.

GRADE V.

Analysis and definition of words more extended—rhetorical reading—penmanship as applied to forms of business, such as copying from books or manuscripts—letter writing, notes, bills, receipts, &c.,—higher arithmetic with all its kindred branches, as applied to business—English grammar, parsing, correction of false syntax, writing with grammatical accuracy—rhetoric and composition—modern and ancient geography, and history with maps and globes—algebra, geometry, trigenometry, mensuration, surveying, chemistry, botany, natural history, geoligy, natural philosophy, and rural economy—to these may be added, as circumstances may suggest, the study of the constitution of the United States, and all the higher branches of mathematics. The teacher giving the necessary *oral* instruction.

The three last grades should also read at certain intervals in the Bible, of which the authorised version without comments, is used. All of which is respectfully submitted.

THE WORLD'S END.

During the last two or three centuries upwards of thirteen fixed stars have disappeared. One of them, situated in the Nothern Hemisphere, presented a peculiar brilliancy, and was so bright as to be seen by the naked eye at mid day. It seemed to be on fire, appearing at first of a dazzling white, then of a reddish yellow, and lastly of an ashy pale color. La Place supposes that it was burned up, as it has never been seen since. The conflagration was visible about sixteen months. How dreadful! A whole system on fire, the great central luminary and its planets, with their plains, mountains, forests, villages, cities, and inhabitants, all in flames, consumed, and gone forever. Here we have a presumptive proof of the truth, and a solemn illustration of a singular passage in a very old book—"The Heavens shall pass away with a great noise, the elements shall melt with a fervent heat, the world also, and the works that are therein, shall be burned up." What has been will be again. Our sun, and moon, and stars, and earth, will be destroyed by fire. It is inscribed in the Heavens, foretold in the Scriptures, and felt in the earth. Such is the text, the comment may be found in Peter's 2nd Epistle, 3d chapter, and 11th and 12th verses.

Good's Book of Nature.

THE DEEP, DEEP SEA.

According to a paragraph in the N. Y. Journal of Commerce, Capt. James Ross, R. N. found bottom, 3d of March last, in lat. 33 21 South, long. 94 East, at the depth of 2677 fathoms.—He had over 5000 fathoms of line on the reel, and the weight employed was 540 lbs. Captain Ross says—"Nothing could be more satisfactory than this sounding, and it is the more so from showing that we have the means of getting soundings however deep the sea may be, and I trust our next trial will be in deeper water. I have ordered the line to be completed again to 5000 fathoms; but it would be useless to attempt it any more on this side of the Cape." The mean velocity of weight in descending 2677 fathoms, was at the rate of three miles and one fifth per hour. The first 50 fathoms descended at the rate of 7. 1 miles per hour, and the last 100 at 2.4. On previous occasion Capt. Ross found bottom at the depth of about 3700 fathoms, or about *four miles*. [Balt. Amer.

600,000

ECLECTIC SCHOOL BOOKS.

The ECLECTIC SERIES—are sold by Booksellers and Traders generally throughout the Country.

☞NEW TESTIMONIALS.☜

Detroit, April 27, 1840.

TO THE PUBLISHERS OF THE ECLECTIC SERIES OF SCHOOL BOOKS.

Gentlemen,

Though I am generally averse to recommending new School Books, from a conviction, that the great variety already before the public, is a serious evil, tending to prevent that uniformity in the adoption of Scholastic works, so essential to economy and classification, if not to improvement; yet having examined the "Eclectic Series of School Books," I feel constrained to bear testimony to their superior merits; believing as I do, that Education would be promoted by their general use.

The individual Books composing the Series, are not only *excellent;* but together constitute *a system not to be surpassed.*

The authors have severally evinced an intimate knowledge of the nature and tendencies of the juvenile mind, both in the subjects and style of their lessons, which are so easy, lively and familiar, as to instruct while they arrest and secure the attention of the pupil.

The selection as well as order of the Lessons is also so natural, as to correspond with the ability of the learner, to overcome new difficulties as he advances.

And the whole Series are admirably adapted to promote the moral, as well as intellectual instruction of the pupil: and yet are entirely free from sectarianism.

Respectfully Yours,
JOHN FARMER,
Chairman of the Board of School Inspectors of the City of Detroit.

Detroit, April 24, 1840.

I have examined the "Eclectic Series of School Books" with peculiar satisfaction, and I think that the selection and arrangement made by the several authors, gives them a decided preference over most of the School Books now in use. I shall introduce them into my School as soon as practicable, and I cheerfully recommend them to the public.

LORENZO WOOD,
Principal of Public School.

I have examined the "Eclectic Series of School Books" published by Messrs. Truman & Smith, of Cincinnati, and concur in the above recommendations as to the general excellence of the matter and arrangement, and can cheerfully recommend its adoption as well calculated to further the interests of Education.

A. L. PORTER.
Late one of the Regents of the University of Michigan.

Detroit, April 27, 1940.

I have spent some time in looking over the "Eclectic Series" of School Books, and I am confident that the *cause of Education* would be greatly advanced by their use throughout the country, and it will afford me pleasure to use my influence in bringing it about. The great diversity of Books now in use, is the cause of much *expense* to parents, *trouble* to the teachers, and loss of *intellectual character* to scholars, all of which, to a greater or less extent, would be obviated by the use of these Books. They are certainly most admirably adapted to the different ages and capacities of scholars, and contain a greater amount of *interesting* and *useful* matter, than I have ever before seen combined in so few pages; and shall as soon as they can be had, introduce them into my school. That you may entirely succeed in your attempts to bring them into general use, is the wish of your humble servant.

W. A. BACON,
Teacher of the Detroit Select School.

March 31, 1840.

Having given the "Eclectic School Series" by W. H. M'Guffey, and others, a diligent and impartial perusal; I deem it a matter of much importance to teachers, as well as to scholars, to have, through the medium of this Series of School Books, a prospect of mitigating the trouble hitherto experienced in having so great a variety.

The perspicuity and arrangement of the Eclectic School Books, is in my opinion, admirably adapted to facilitate the progress of learners, in an unerring and progressive course of useful education. I shall therefore avail myself of the earliest opportunity, not only of introducing them into my own school, but of furthering by all means in my power, their universal use in this section of the country.

I am, your obedient servant,
E. J. MEANY,
Teacher of the "Select School for Young Gentlemen."

Detroit, March 31, 1840.

Having cursorily examined the Series of "Eclectic School Books by President M'Guffey and others, I am happy in the opportunity of testifying my approval of the plan of adopting them in our schools, for the sake of that *uniformity* of which every person who has any thing to do in connection with our common or other schools cannot but lament the want of—and which I have myself, suffered endless difficulties from.

Should they be generally or uniformly adopted, I hesitate not to say, that much benefit would result, not only in regard to the facility of teaching, (for which they seem to be so well designed) but also in regard to *trouble* and *expense.* I intend to introduce them into my school as soon as practicable.

M. MITCHELL,
Principal of Select School Detroit.

From a cursory perusal of the "Eclectic Series" I am persuaded that the Books are well calculated to promote the design of the compilers. Reference seems to be had throughout, to that law of progression, which characterizes the human mind, no less than it is seen to pervade the world of matter.

I am highly pleased with the *Young Minstrel;* the happy influences which the morning and evening song of praise is calculated to diffuse over the spirits of both teachers and pupils, is beginning to be appreciated; and when it is considered that cheerfulness and sincerity, induce that state of mind best calculated for the reception of knowledge, and for the active exercise of the intellectual powers, every means of promoting the same, will be hailed with delight by every instructor who feels interested to secure the *best good* of the immortal gems committed to his care. I shall avail myself of the use of the Eclectic School Books in my school, as occasion may require.

M. F. BOUTWELL,
Teacher of a 'School for Young Ladies'.

Detroit, April 1, 1840.

Having examined the Series of "Eclectic School Books" and knowing them to be the most useful for youthful Education, and designed to facilitate the duties of the teacher, I therefore, would not only wish them to be used in my school, but in all the schools in the western country.

J. M. DALRYMPLE,
Teacher of the Detroit Catholic Academy.

Detroit, April 1, 1840.

Having recently taken a brief view of the "Eclectic Series of School Books" I do not hesitate in saying, they are, so far as my perusal extends, worthy of the patronage of the American people, especially as it regards the primary Books, which are well adapted for juvenile classes. The inconvenience of many publications, whose want of suitable progression in lessons, bears a prominent objection, (notwithstanding their many peculiar excellencies in other respects) is here remedied by a wise and skillful arrangement, in such an order as will tend to advance the cause of letters, and facilitate the task of teachers. For six years as a teacher, I have experienced the want of a suitable course of lessons, and which I shall endeavor to remedy, by the introduction of these works into my school, and promote their general introduction as far as my influence extends.

E. H. ROGERS,
Instructor of Detroit Select School.

March 31, 1840.

I have hastily examined the "*Eclectic Series of School Books*" and highly approve of the arrangement, and especially of the progressive manner in the Readers, and am inclined to value them on account of the Rules placed at the heads of Lessons, and numerous hints given for our guide in the succeeding Lesson, which will very materially assist the teacher.

JOHN WINCHELL,
Teacher, Dristrict No. 7.

Detroit, April 1, 1840.

Cleveland, May 5th, 1840.

To the publishers of the "Eclectic Series" of School Books.

Gentlemen,—I do most cheerfully give my testimony to the superior merits of the "Eclectic Series" which I have recently examined.—The rules given in the Third and Fourth Readers, are excellent. The sentiments are good, but those drawn from the pure fountain of divine truth, impart a richness to the whole, which cannot fail to produce salutary impressions upon the youthful mind. The Moral Instructor, is indeed a treasure. Being convinced of their utility, I shall introduce them, as far as practicable, into my school.

E. W. ALLEN.